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ABSTRACT

It is suggested that print advertising is particularly well suited to classroom second language teaching because it is attractive, entertaining, contains powerful emotional or factual messages, and is concise. Research indicates that multilingual or code-mixed advertising is common and reveals interesting linguistic phenomena, including semantic, grammatical, and syntactic ambiguity, word-border displacement, lexical innovation, idiom transformation, and phonetic repetition as well as code mixing. Advertisements also reflect cultural traits and images, including connotations associated with use of certain orthographic systems. English is the most popular language with which another language is paired, but is also considered inappropriate in some cultures. Characteristics of multilingual ad copy containing English include explicit cues to meaning or to English pronunciation. Several examples of possible use of code-mixed advertising in language teaching are offered, with illustrations from ad copy. Suggestions include vocabulary or grammar activities based on ad content, pronunciation exercises, and discussion of cultural clues and influences in format and language use. Brief guidelines for selecting and adapting advertisements for the foreign language classroom are also presented. (MSE)

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LINKING MULTILINGUAL ADVERTISING TO FOREIGN LANGUAGE TEACHING

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LINKING MULTILINGUAL ADVERTISING TO FOREIGN LANGUAGE TEACHING

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1.0 Introduction.

Many linguists and language teachers have discovered that advertising can be a rich source of linguistic and cultural information. In addition to their very specific use of language, ads do, indeed, reveal cultural attitudes not only regarding the product or service being advertised, but toward life in general. A better understanding of such attitudes enables students of foreign languages to carry out international business transactions more effectively. Indeed, multilingualism and multiculturalism have become key concepts in light of today's global economy and our various efforts to promote inter-cultural communication. All of us who come into contact with other cultures are acutely aware of the fact that *effective* communication requires not only knowledge of a common language, but also an appreciation for different socio-cultural perceptions, humor, body language, and traditional customs of various sorts. These cultural elements should be the staple of any language program designed to facilitate relations of any depth in a multicultural world.

Why is advertising, particularly print advertising, perfectly suited for the foreign language classroom? In their 1987 article entitled "Copywriting and Newswriting Need Similar Skills", McAdams and Sweeney suggest that good advertising copy is attractive and entertaining. It contains powerful emotional promises

and/or factual information, yet is kept simple: short words, simple sentences, short paragraphs. Others familiar with advertising feel that effectively written ad copy uses thought-provoking word meanings in creative ways, reads like a conversation, creates an emotional bond with its audience through empathy or flattery, and/or is extremely logical and easily digested (Jewler 1992: 78). What more could one possibly ask for in a foreign language text?

Before addressing the practical application of advertising in language learning situations, however, it might be wise to quickly review some of the research that has been conducted on multilingual advertising, a phenomenon that sociolinguists commonly refer to as 'code-mixed advertising'.

2.0 Advertising from a linguistic perspective.

The language of advertising has been examined by linguists from a variety of subdisciplines in recent years. Regardless of their particular area of specialization, language researchers have found that television, radio and print advertisements from different language sources reveal a host of fascinating linguistic phenomena including semantic, grammatical and syntactic ambiguity, word-border displacement, lexical innovation, idiom transformations, phonetic repetition and, of course, code-mixing. Most code-mixed ads used around the world employ a large percentage of English, as documented by Takashi (1990) for Japanese advertising, among others.

Additional research has focused on speech acts in advertising copy. Matsumoto's 1988 study of Japanese advertising, for instance,

revealed that imperative structures are systematically avoided in Japanese ads due to the inappropriateness of direct suggestion in normal Japanese discourse, a form of speech that is apparently considered "even too forceful for recipes and other regular instruction" (Matsumoto 1988:240, cited in Schmidt *et al* 1990:6).

Others have examined the socio-psycholinguistic effect that different pair-languages used in multilingual ad copy may have on its audience. Haarmann (1984), for instance, pointed out that foreign languages appearing in advertising are often accompanied by specific ethnocultural stereotypes that direct the consumer's attention towards certain positive characteristics of the product. Such ethnocultural stereotypes have led some copywriters to experiment with ad copy containing three or more languages. The German ad for Spanish champagne that appears in Figure 1, for instance, uses a French language descriptor under the product itself (*Méthode Champenoise*) along with a spanish language signature line (*Vinos de Espana*) in addition to the German text.

Bhatia (1992: 201) found that in Hindi advertising, unlike European advertising, the socio-psycholinguistic effect of multilingual ad copy is often dependent upon the use of specific orthographic systems. The chart in Figure 2 summarizes his findings in terms of targeted audience, likely appeal, product category and text length.

Figure 1

Freixenet
Der Herzschlag
des neuen Spanien.
Stolzer Geschmack, eigenwillig, extravagant und jetzt noch einen Herzschlag exclusiver: Cordon Negro extra seco in der schwarzen Flasche. Freixenet. Cava-Premium-Sekt aus dem Penedès, gereift in den traditionsreichen Kellern Kataloniens. Lange Lagerzeit. Beste Cuvée. Hergestellt nach der Methode Traditionelle Champenoise. Halbtrocken, trocken und extra-trocken.
Méthode Champenoise
VINOS DE
ESPAÑA

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Figure 2: The role of various languages in Hindi advertising

Language	Audience	Appeal	Value/aim	Product	Text length
English	Male/Female	Outwordly (modern, innovative)	Modern, Western, scientific	Fashion, science	Short
Hindi	Female	Emotional	Utility, pragmatic	Domestic	Long
Sanskrit	Male/Female	Deep rooted, cultural	Reliability	Fabrics	Short
Persian	Male	Luxury (royal)	Utility (physical)	Cigarettes, sports, fashion	Short

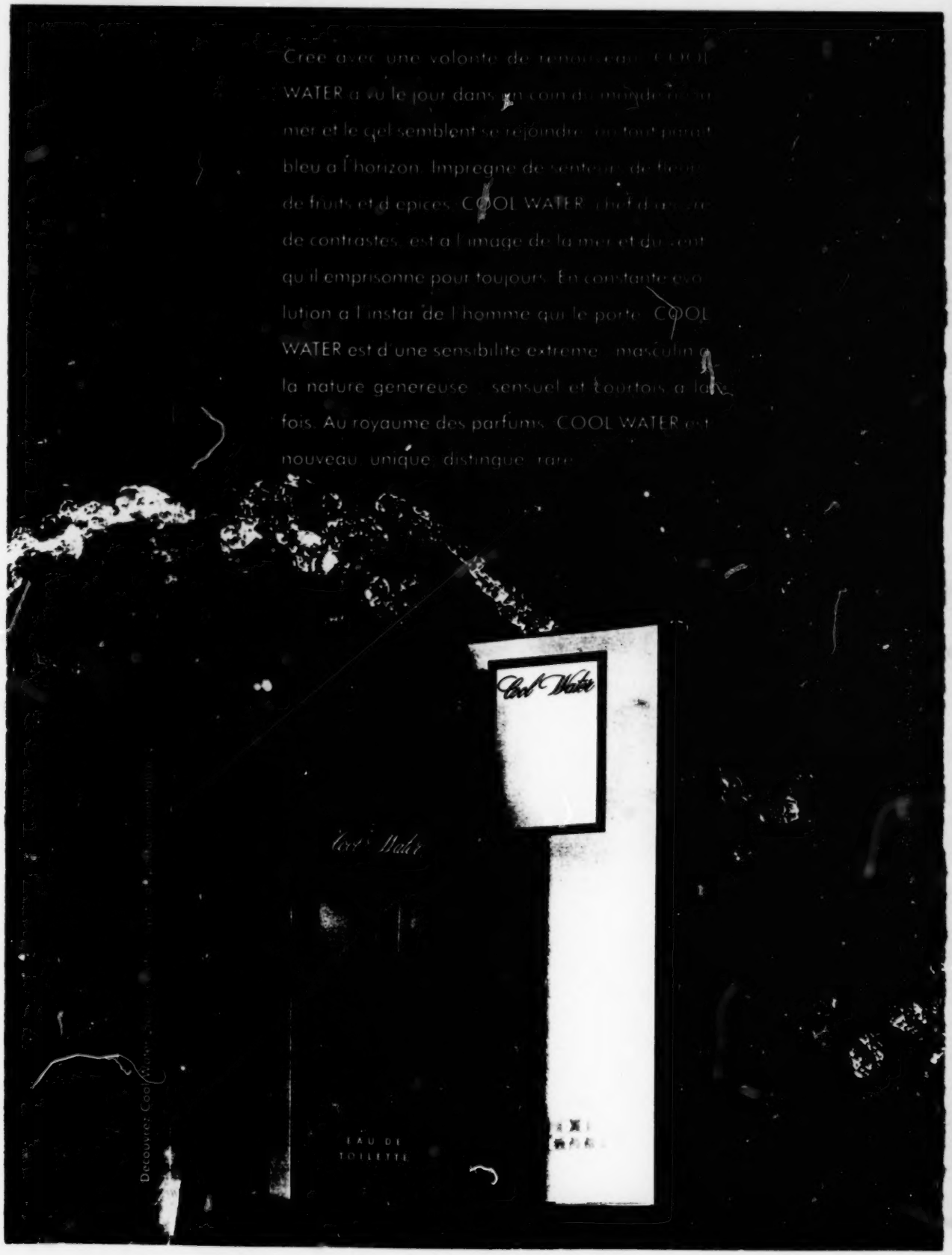
(Quoted directly from Bhatia (1992) "Discourse functions and pragmatics of mixing: advertising across cultures:, p. 201)

In Hindi ads, the reliable nature of a product, for instance, is often conveyed through the use of Sanskrit, which is associated with deep-rooted Indian tradition, whereas Persian attention-getters evoke lifestyles of the extremely affluent members of society. English, on the other hand, is used for its modern or innovative appeal (Bhatia 1992:201).

3.0 The role of English in non-anglophone advertising.

Those who study code-mixed advertising agree, however, that English is by far the most popular pair-language in this medium.

Figure 3


Cree avec une volonte de renouveau COOL
WATER a vu le jour dans un coin du monde ou la
mer et le ciel semblent se rejoindre ou tout paraît
bleu a l'horizon. Impregne de senteurs de fleurs
de fruits et d epices, COOL WATER riche d'une vie
de contrastes, est a l image de la mer et du vent
qu il emprisonne pour toujours. En constante evo
lution a l instar de l homme qui le porte, COOL
WATER est d une sensibilite extreme, masculin a
la nature genereuse, sensuel et courtois a la fois. Au royaume des parfums, COOL WATER est
nouveau, unique, distingue, rare.
Cool Water
Cool Water
EAU DE
TOILETTE

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Even in fiercely linguistically proud countries such as France, where purists have been battling "franglais" for decades, Englishized commercial language is becoming increasingly popular (For French advertising, see Grunig 1990, Truchot 1990, and Flaitz 1988). One would assume, of course, that the English used in non-anglophone advertising would be associated with certain discourse domains such as science, computer-related technology or business. However, contrary to popular belief, the present analysis, along with that of others such as Bhatia (1992), points to rather unlikely product categories in which English is used rather extensively, including those for which speakers of the advertisement's host language enjoy worldwide recognition, as would be the case for perfume, fashion, and cosmetics in France. For instance, the French ad for men's cologne in Figure 3 offers a classic example of English language product labels being used to sell presumably superior French products to a French audience. While it is true that English often appears on product labels, it is quite frequently used in attention-getters and signature lines as well.

This is not to say that English is used everywhere for similar purposes. In some cases, in fact, English is considered taboo. Takashi (1990:331) reports that certain traditional items and services advertised in Japanese or Chinese media, for instance, are unlikely to be associated with English at all. These include funeral services, kimonos, Chinese medication, and both Chinese and Japanese food products. In situations where the English language is considered a serious threat to local languages, such as in Francophone Canada, American advertisers make a special effort to avoid anglophone

He's no international superstar.

But he sure sells a lot of Pepsi in Quebec.

10

You probably don't know this guy from Adam. But to millions of Quebecers, Claude Meunier is a beloved celebrity – the spokesperson who's helped make Pepsi the number one selling cola in Quebec for more than seven years, and the Best of Show Winner at the first annual CASSIE (Canadian Advertising Success Stories) awards. Pepsi had a Quebec-based agency with the know-how to help them reach Quebecers more effectively – and get more out of their advertising dollar.

If you want to know more about advertising success stories in Quebec – and about how a Quebec-based agency could help you unravel the complexities of the Quebec market – order our video FREE.

ADVERTISING HITS HARDER IN QUEBEC WHEN IT'S MADE IN QUEBEC

ASSOCIATION OF QUEBEC ADVERTISING AGENCIES

PLEASE SEND ME A

free

COPY OF YOUR VIDEO ENTITLED:

"Warning:
You could be selling yourself 60% short in Quebec!".

YES! I want my advertising to work harder in Quebec!

Name: _____
Title: _____
Company: _____
Company address: _____
_____
_____
State: _____
Zip Code: _____
Business Tel.: _____

Mail to:
The Association of Quebec Advertising Agencies
1800 McGill College, Suite 2610,
Montreal, Quebec H3A 3J6
Tel.: (514) 848-1732
Or fax us your name and a copy of your letterhead at (514) 843-6079

11

Figure 4

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Figure 5

HOULA HOP!

HIP-HOP, HOULA HOP, SI ÇA SWINGUE COMME ÇA, C'EST QU'IL Y A DE L'ARCHE DANS L'AIR.
ET QUAND ON A LE RYTHME DANS LE SANG, ON A DES ARCHE AUX PIEDS.
ARCHE, LES CHAUSSURES TOUJOURS PRETES A TWISTER.

l'original

arche®

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ARCHE 2, rue de la Merci 33 BORDEAUX • 78, rue de la Liberté 21 DIJON • 11, rue Nationale 59 LILLE • 19, rue du Président Herriot 69 LYON • Les Halles 13, rue des Innocents 75 PARIS 1er • Rive Gauche 21, rue du Dragon 75 Paris 6e • Galeries Lafayette 40, bd Haussmann 75 Paris 9e • Place des Ternes 237, rue du Faubourg Saint-Honoré 75 PARIS 8e • 34, rue des Tanneurs 37 TOURS

FLY

symbolism altogether, often hiring Montreal-based ad agencies who design campaigns around national symbols (such as the flag of Quebec), meaningful historical events, or regional celebrities (Ferrier 1993; Dunn 1993b:18). Pepsi, for instance, has been known to hire Quebec-based agencies to market their products using francophone-Canadian celebrities such as hockey player Denis Savard and singer Celine Dion as role models (Dunn 1993a: 4). The ad in Figure 4 for the Association of Quebec Advertising Agencies, offers a good example of the type of argument made by French canadian ad agencies to lure American companies as clients. Referring to francophone Canadian comedian Claude Meunier, the slogan reads : **"He's no international superstar. But he sure sells a lot of Pepsi in Quebec"** (Dunn 1993a: 4).

4.0 Stylistic patterns in code-mixed copy.

Multilingual ad copy is also interesting to study from a lexico-grammatical perspective. In some cases, English elements are literally embedded within non-English lexical items, or are otherwise modified to accommodate non-English speakers. In French advertising, for instance, one very often sees French adverbial suffixes, verb endings, etc. tacked onto English nouns, verbs or adjectives indiscriminantly. In the *Arche* shoe ad in Figure 5, for instance, the reader will note that the English verb 'swing' in the opening sentence has been spelled S-W-I-N-G-U-E in order to match its present-tense subject, which is in the third-person singular. The English verb 'twist', on the other hand, appearing at the very end of

Figure 6

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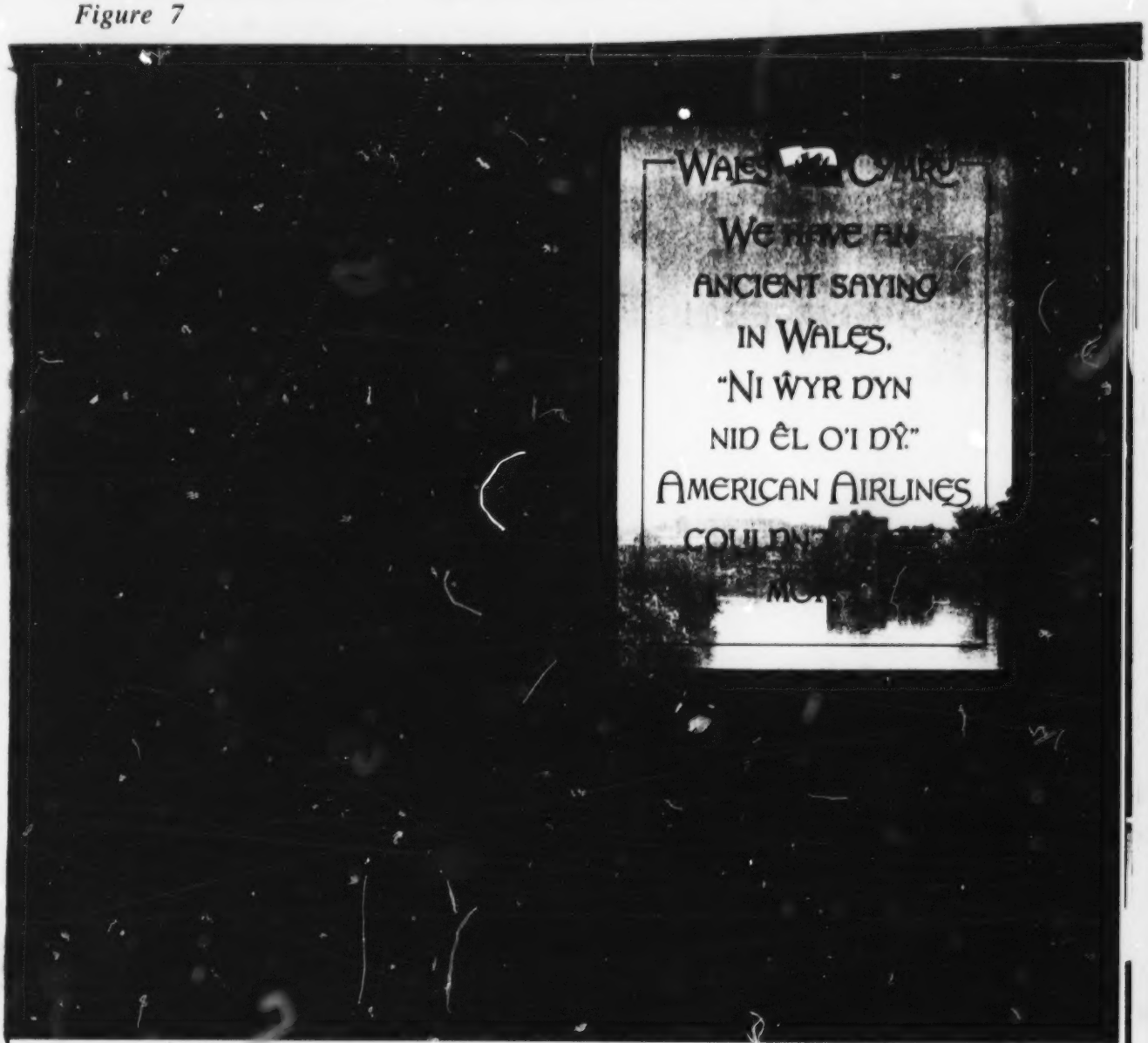
Figure 7



We're still fishing in tiny coracles on the rivers in Wales, as we have been since before Caerphilly Castle was built in the 1200s. You can even watch coracles being crafted today.

As the old words say: "A man who stays at home learns nothing." Come to Wales and you'll discover a very different part of Britain. A land of mighty princes, castles and wizards, rich in tradition and culture. Wales even has its own language, but don't worry — we all speak English!

From the scenic splendour of the North, with its deep chasms and narrow mountain passes, to the rolling, wind-swept plateaus and valleys of the South, you'll find Wales as breathtaking as it is fascinating.

American Airlines has holidays in Wales from fly-drive packages and city-stay excursions, to escorted motorcoach tours. You'll find a lilting Welsh welcome whichever you choose. To learn more, call American Airlines Fly AAway Vacations® at 1-800-832-8383. **AmericanAirlines®**
Something special to Europe℠

Call the Wales Tourist Board at 1-800-558-2748 for your free Wales travel planner.

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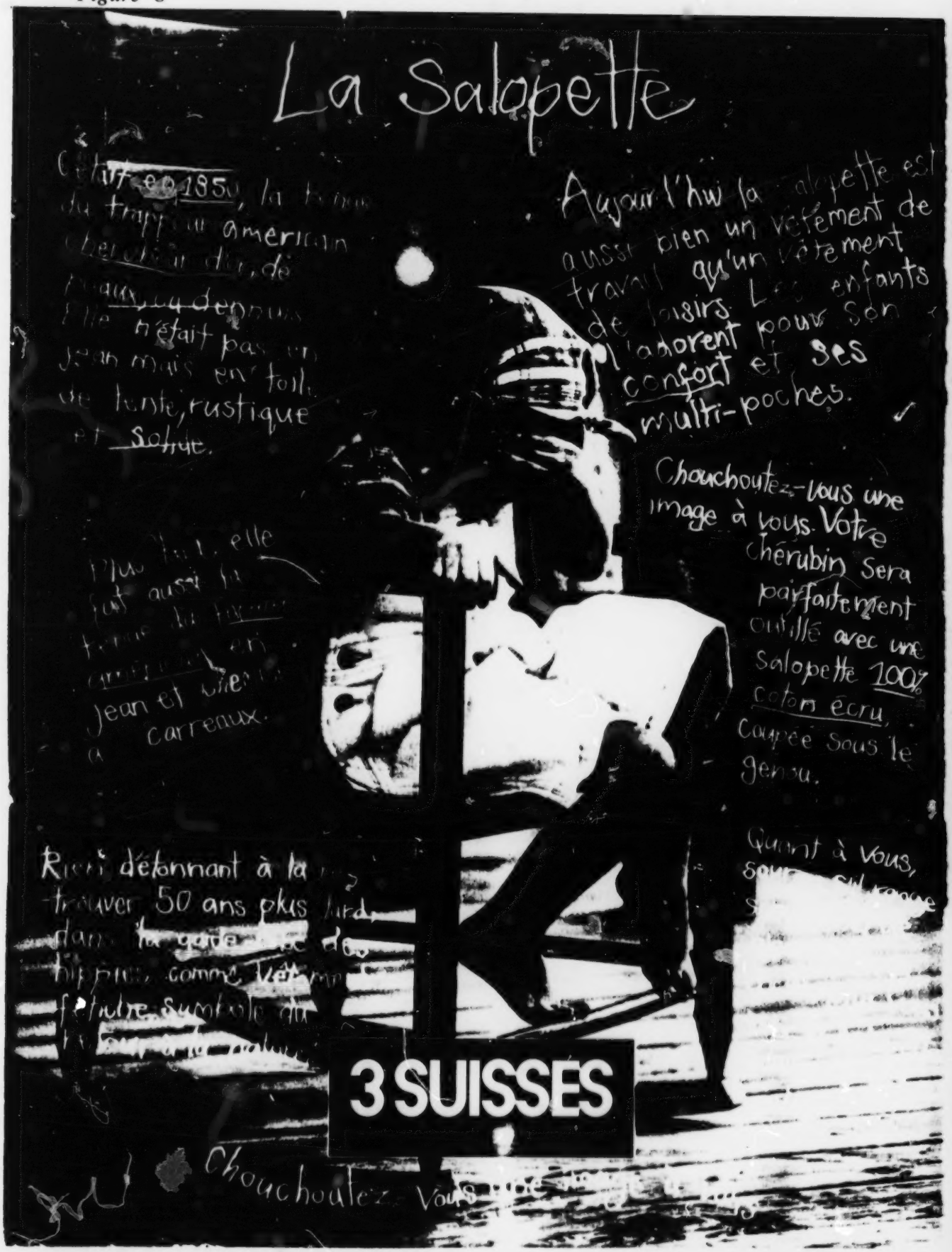
the slogan, has been transformed into the French infinitive 'twister' because it follows the preposition 'à'.

Pronunciation cues are also characteristic of code-mixed advertising and may involve accent markings over English words, explicit instructions in the ad as to how a brand name is pronounced, or, at least in the case of Japanese advertising, an English noun phrase produced in Roman letters accompanied by a modified phrase written in katakana script neutralising, for instance, the /l/ versus /r/ contrast.

To ensure intelligibility, copy writers may also resort to certain glossing techniques. The data presented in this paper indicates, for instance, that for English attention-getters used in magazine ads, the French are particularly fond of providing a French translation elsewhere on the page, usually in very fine print, denoted by an asterisk. In the French language *Asics* shoe ad in Figure 6, the English-language attention-getter 'Start me up' is translated for French readers as *'Donne-moi le départ'* at the bottom left-hand corner. Readers will undoubtedly notice the "tu" form of the verb 'donner', most likely used to establish solidarity with the targeted audience. In other cases, translations may be embedded in the text, as seen in the ad in Figure 7, promoting tourism in Wales. The Welsh expression in the middle of the illustration is translated below in the opening sentence of the body copy as "a man who stays at home learns nothing". This ad, which appeared in the March 1995 issue of *Bon Appétit* , is directed towards an American audience.

Figure 8


La Salopette
Aujourd'hui la salopette est aussi bien un vêtement de travail qu'un vêtement de loisirs. Les enfants l'adorent pour son confort et ses multi-poches.
Chouchoutez-vous une image à vous. Votre Chérubin sera parfaitement outillé avec une salopette 100% coton écru, coupée sous le genou.
3 SUISSES
Chouchoutez-vous

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5.0 Exploiting advertising in the classroom.

How, then, does one apply code-mixed advertising to language teaching? In fact, such advertisements provide an extremely rich source of linguistic and cultural data that can be utilized in many different ways. The following examples may serve to illustrate the types of classroom activities one can organize around this type of realia. Although all of the ads presented here were used in a French-language classroom in the United States, the teaching strategies could certainly be applied to other languages and contexts.

The advertisement for children's overalls that appears in Figure 8 was taken from a 3-Suisse catalogue in France. This particular ad lends itself perfectly to a lesson on clothing-related vocabulary and/or a number of grammatical points, such as pluralization, subject-verb agreement and adjective agreement. Included in the ad copy are French equivalents for words like "jeans, outfit, plaid shirt, wardrobe, fetish clothing, overalls, pockets, 100% cotton" and so forth. Due to the handwritten presentation of the ad, one could begin by modifying the copy somewhat from a grammatical point of view, removing subject-verb agreements, plural endings, adjective agreements, switching genders on articles and so forth, camouflaging one's handwriting so that it is similar to that already present in the ad. One could then ask students to correct any errors they saw in the modified version. Once that task was completed, and the ad in its original form was made available, students could list all articles of clothing that are mentioned in the ad, plus all adjectives that are used to describe these articles. From that point, the product and brand image could be identified. Next,

Figure 9

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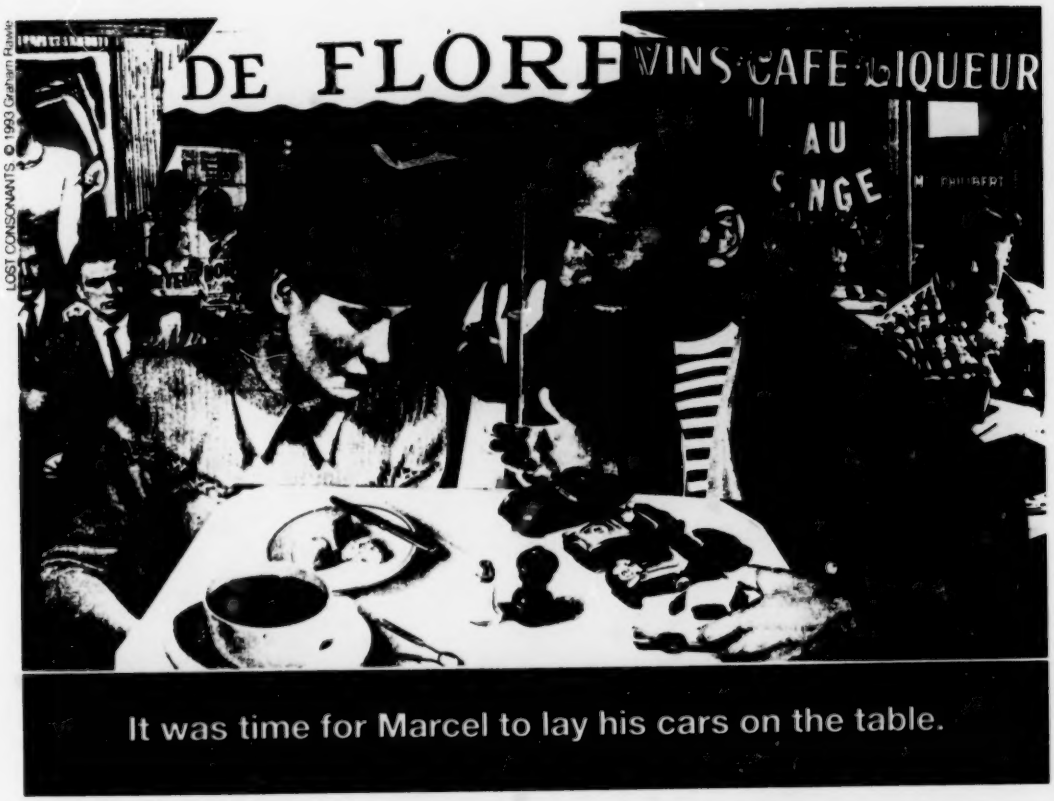

In Paris, you drop the 'd'.

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their attention could be directed to the two opening paragraphs that read:

C'était en 1850, la tenue du trappeur américain chercheur d'or, de peaux, ou d'ennuis. Elle n'était pas en jean mais en toile de tente, rustique et solide.

Plus tard, elle fut aussi la tenue du farmer américain en jean et chemise à carreaux.

In English, this could be translated roughly as:

In 1850, it was worn by American trappers, looking for gold, pelts or trouble. It wasn't made out of jeans then but rather rustic and solid tent material.

Later, it became the American farmer's outfit of choice, wearing jeans and plaid shirts."

With this portion of the text in mind, students could compare clothing typically worn by farmers in the U.S. to that of French farmers in different areas of France. The activity could conclude with a photographic essay of farmers in the target culture. Photographs used could also depict an array of French farm houses both inside and out, farming equipment, and agricultural specialties from different regions.

French pronunciation, before-dinner drinks, and eating habits are themes that could be exploited using a recent two-page ad for Pernod (Figure 9) that appeared in a recent British magazine. On the first page of the ad, the reader will notice that the letter "D" has been cut from the French-language product label and is now resting at a diagonal next to the bottle. Beside the bottle is a glass containing a cold milky-colored beverage. One could open an activity based on this first page only of the ad by having students guess what type of beverage this is, and, possibly, what flavor it might have. After some brainstorming, one might ask them to look up the word "anisé" on

Figure 10

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the label (which, of course, they would find to mean "liquorice"). Then a very brief commentary on the importance of offering certain types of alcoholic beverages to guests and/or clients in France might be in order, followed by an in-class pouring demonstration that would reveal to students visually that Pernod is meant to be mixed in one's glass with water, an operation that is rather uncommon in the States. Finally, students could be asked to explain the fallen "D", which, as they would eventually figure out, is used to alert British consumers that the "D" is not pronounced! The pronunciation lesson in this ad is further reinforced by the handwritten instructions on the second page of the ad, which reads **"In Paris, you drop the D".** This slogan, as well as the illustration on this second page of the ad, could be introduced as a follow-up activity. Perusal of ads from different countries can also lead to some very interesting intercultural comparisons.

Kellogg's, for instance, uses a decidely different page layout and sociocultural emphasis when targeting American audiences than in their ads for French readers involving very similar products. Notice, for instance, how the product in a recent American Kellogg's ad for Müeslix cereal (Figure 10) practically fills the page, representing a typical American approach to advertising. Linguistically speaking, however, there is an unmistakable emphasis on the European character of Müeslix cereal. Americans reading this ad who are unfamiliar with European eating habits might infer that Müeslix, with its very exotic-sounding name, is some sort of traditional European delicacy. The truth is, however, that breakfast cereals in Europe are often imported from the United States. Thus, the

Figure 11

Le saviez-vous ?

Au cours d'une journée de consultation, un médecin (aussi bien généraliste que gastro-entérologue) rencontre en moyenne un à trois patients souffrant de problèmes de transit intestinal.
Le plus souvent, il cherche avant tout à dépister chez ces personnes d'éventuels déséquilibres alimentaires.
En effet, la constipation est souvent le résultat de mauvaises habitudes de vie : les repas, quand ils ne sont pas négligés, sont pauvres en légumes et en fruits ; les céréales, quant à elles, sont souvent délaissées. Bref, tout ce que l'on nomme "fibres" se trouve trop fréquemment absent de nos repas. Autres erreurs, nous oublions de boire et nous traînons les pieds lorsqu'il s'agit de faire du sport. Résultat : l'intestin boude et devient paresseux. A nous le teint brouillé, les lourdeurs et les maux de tête !
Une solution : réintroduire les fibres dans notre alimentation quotidienne.

Et vous ?

Êtes-vous concernée par les problèmes de transit intestinal ? Consommez-vous suffisamment de fibres ?
Qu'en est-il de votre hygiène alimentaire ?

Voici un test qui vous permettra de détecter vos éventuelles erreurs... et de porter remède à un comportement alimentaire peut-être inadapté aux exigences de la vie actuelle. Cochez, pour chacune des questions, la réponse qui vous semble correspondre le plus à vos habitudes.

1 Votre journée s'annonce bien remplie et vous voulez l'attaquer du bon pied. L'heure du petit déjeuner approche.

A - Vous préparez, comme chaque matin, un petit déjeuner varié et équilibré ; rien de tel pour être en forme toute la matinée ! Pour vous, trois repas par jour, c'est une règle.

B - Encore une fois, vous êtes en retard et vous n'aurez pas le temps de déjeuner ! Vous n'aimez cependant pas partir le ventre vide, même si cela vous arrive parfois, et vous faites un petit détour pour acheter un croissant en chemin.

C - Vous vous préparez rapidement et prenez un café "sur le pouce" avant de partir. De toute façon, le matin vous ne pouvez rien avaler de plus ! Vous vous rattraperez à midi.

2 Votre voisine rentre de week-end et vous offre quelques légumes verts de son jardin.

A - Vous les acceptez par politesse et vous vous empressez d'en faire cadeau à votre mère car, de toute façon, vous n'aurez pas le temps de les préparer.

B - Vous les prenez avec plaisir. Cela tombe très bien car il manquait justement des légumes verts à votre repas de ce soir.

C - Vous la remerciez et en profitez pour lui demander quelques conseils de cuisson. Des légumes verts, vous en mangez rarement et vous n'êtes pas une spécialiste.

3 Vous allez chercher du pain chez votre boulanger. Vous remarquez qu'il a ajouté au-dessus du pain au son de blé l'étiquette "*riche en fibres*".

A - Vous trouvez que c'est une très bonne initiative. Vous achetez vous-même régulièrement du pain au son de blé, bien sûr, parce que vous l'aimez, mais également pour sa teneur élevée en fibres alimentaires.

B - Vous posez quelques questions à la vendeuse sur l'intérêt du pain "riche en fibres" et vous vous laissez finalement tenter en vous disant qu'après tout, cela vous changera un peu.

C - Vous y faites à peine attention car de toute façon, vous n'aimez que le pain blanc. Que le pain contienne ou non des fibres, cela vous importe peu !

4 Vous êtes invitée chez des amis. Au moment du dessert, vous voyez arriver une gigantesque corbeille de fruits.

A - Vous prétextez que vous n'avez plus faim et n'en prenez pas. Vous auriez mille fois préféré un bon gâteau ou une crème glacée. Les fruits, ça n'est vraiment pas votre fort !

B - Vous vous servez sans grand enthousiasme. Après tout, cela vous aidera peut-être à bien digérer.

C - Vous choisissez un petit assortiment que vous dégustez avec plaisir. Nature, en compote, en salade... vous trouvez toujours une façon agréable d'intégrer des fruits à votre menu.

5 Vous mangez des légumes secs :

A - Le moins possible. Vous avez toujours entendu dire que c'était mauvais pour la ligne.

B - Environ une fois par mois, parfois plus, lorsque l'occasion se présente.

C - Une fois par semaine en moyenne. Vous savez qu'ils sont importants pour une bonne alimentation.

6 Si vous souhaitez augmenter votre apport en fibres alimentaires au petit déjeuner, vous choisirez plutôt :

A - un bol de céréales au son de blé avec du lait + un jus de fruits frais + un thé ou un café.

B - une tranche de pain complet beurrée + un bol de fromage blanc avec des morceaux de fruits + une boisson.

C - des tartines + un fruit + un grand bol de chocolat chaud.

Calculez votre score à l'aide de la grille de réponses suivante :

	VOS POINTS		
QUESTION N°	A	B	C
1	3	2	1
2	1	3	2
3	3	2	1
4	1	2	3
5	1	2	3
6	3	2	1

RÉPONSES :

Vous avez entre 6 et 10 points :
Vous êtes "la pressée du casse-croûte".
Attention, vous ne consommez pas assez de fibres ! Il faut rééquilibrer votre alimentation en veillant à y introduire davantage d'aliments riches en fibres (céréales au son de blé, légumes verts et légumes secs, fruits...) et aussi boire beaucoup d'eau. C'est une aide précieuse pour un bon fonctionnement du transit intestinal.

Vous avez entre 11 et 14 points :
Pour vous, bien se nourrir est important. Certes, vous faites parfois des écarts mais cela ne dure jamais très longtemps.
Attention, il vous arrive parfois de négliger vos apports en fibres ! Dans le cadre d'un bon équilibre alimentaire, pensez à intégrer régulièrement à vos repas des fibres d'origine céréalière. Le son de blé est la source la plus riche en fibres les plus efficaces pour faciliter le transit intestinal.

Vous avez 15 points et plus :
Bravo ! manger juste fait partie de vos priorités. Dans votre alimentation, les aliments riches en fibres semblent déjà tenir une place de choix. Continuez sur cette voie en vous rappelant toujours que les fibres alimentaires sont indispensables au bon fonctionnement du transit intestinal !

Dans les prochains numéros de* Top Santé, *vous découvrirez les meilleures sources de fibres alimentaires et en saurez plus sur leur rôle dans le processus digestif.

PUBLI-INFORMATION

Kellogg's ALL·BRAN
Naturellement très riche en fibres
Facilite le transit intestinal

®Marques déposées

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attention-getter at the top of the page -- **'Breakfast with a rich European'** -- would have an entirely different effect on a European audience (e.g., 'This cereal isn't chic. It's just expensive'). The rather auspicious glass of orange juice is no doubt added to appeal to American readers.

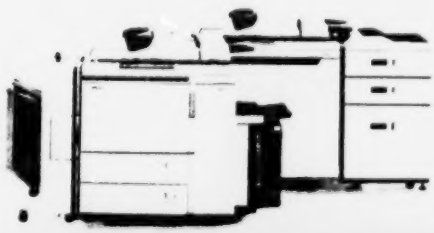
Suppose one were to compare this ad with a Kellogg's ad for French readers. In the French Kellogg's All Bran advertisement that appears in Figure 11, for instance, one encounters an entirely different format -- one that will likely appeal to a French person's intellectual curiosity. In this particular ad, it consists of a questionnaire and answer key that allows respondents to place themselves in certain categories depending on the importance they attach to including fiber in their diet. In the upper right-hand corner, the product itself is hardly visible, which is less often the case in American advertising. Embedded in the text are interesting clues to the French lifestyle: buying a croissant on the way to work, eating copious lunches, neighbors bringing over vegetables from their garden, trips to the "boulangerie", having a "tartine" or else a heaping serving of "fromage blanc" for breakfast, and so forth. All of these cultural images could, of course, be exploited in the foreign language classroom. An activity involving these two Kellogg's ads could, for example, begin with a brainstorming session, during which students describe to the best of their knowledge typical breakfast foods in France, the U.S. and other countries. Then, one could present the picture portion of the ads to the students, without any text, and have them guess which one is likely to target an American audience, as opposed to a French audience, based on the image alone. To make

Figure 12

"If our copiers are working; our people are working."

The performance of your high-volume copying systems is vital to the productivity of your organization.

That's why we're proud to offer The Corporate Line of highly productive high-volume copying systems—copiers uniquely created for the demands of companies like yours.



THE CORPORATE LINE

The Corporate Line, featuring the NP 9800 and our new NP 6060, was designed for durability day in and day out. These copiers take productivity beyond delivering more copies per minute. With fast first copy speeds so your people spend less time completing short runs. Sophisticated document handling and finishing capabilities for complete stapled sets at the touch of a button. And innovations like the largest paper capacities in the industry so your people spend less time at the copier, and more time working.

The Corporate Line, from Canon. For ten years, America's #1 copier company. And now the new power in high-volume copying. Call 1-800-OK-CANON.

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Canon

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Figure 13

Le prix du m² n'est pas donné. C'est pour cette raison que Canon a toujours attaché une grande valeur à l'espace dans lequel vous travaillez.

Avec le tout nouveau copieur compact de Canon, le NP 2020, jamais copieur n'aura donné autant de valeur à vos m².

Compact et puissant, il vous permet de mieux rentabiliser votre espace de travail. En toute tranquillité, car il est aussi fiable que les copieurs deux fois plus grands.

Pour essayer le Canon NP 2020, contactez

Canon Europa N.V., P.O. Box 2262, 1180 EG Amstelveen, Pays Bas

Canon

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it more interesting, one could tell them that the text of one ad stresses European tradition while the other emphasizes the importance of eating fiber, facts that are likely to sway them in the opposite direction. The next part of the activity could involve identifying which expressions, images, and cultural behaviors are 'typically' American or French in each of the ads. To conclude the activity, students could complete the French questionnaire to determine how fiber-conscious they are, either in class, or as a homework assignment.

Another intercultural comparison activity -- one that is particularly well suited for the Business language classroom -- could be designed around two recent Canon photocopier ads. In the American Canon ad in Figure 12, the attention-getter reads: **"If our copiers are working, our people are working."** As might be expected for a business-related American ad, the copy is riddled with high performance-oriented vocabulary such as *"productivity, fast, high-volume, new power, corporate line"*. On the other hand, for its advertising campaign in France, Canon designed a series of copier ads that emphasize the relative small size of the copier, rather than productivity. In the ad in Figure 13, for instance, we find, on a plush blue carpet, evidence that a much larger copier had been used previously. The fact that the copier is compact is further reinforced by the precise measurements that accompany the unobstrusive copier in the lower left-hand corner of the page, which, as the reader will notice, is considerably smaller than the copiers seen in the American ad seen in Figure 12. The slogan sets the tone: **"With Canon, your square meters have just become more**

valuable". Obviously, this ad responds to the relatively smaller office floor plans found in Europe.

An activity based on these two ads could compare attitudes toward work and office space on both continents, real estate prices and the role of visualization in print advertising. Students could conduct an opinion survey (either in person or through the mail) amongst American and European business executives to determine what characteristics they consider most redeeming in office equipment of various kinds. In order to get a better sense of French real estate prices, students could then practice applying the current exchange rate to prices listed in property ads found in French-language newspapers and magazines. Students interested in eventually working in the field of advertising could also design other ads for either French or American readership using similar visualization techniques. Figures 14 and 15 provide a list of guidelines for adapting advertisements to the foreign language classroom, as well as a certain number of activity types that have proven to be successful.

6.0 CONCLUSION

It is hoped that these examples will convince those who may have been sceptical about using advertising to teach language and culture that print advertisements, be they mono- or multilingual, are a rich source of linguistic and cultural input that can be easily adapted to the foreign language classroom. Not only do they reflect in fascinating ways the mentality of their intended readers, but they are also extremely attractive from a pedagogical point of view

because of their simplicity, emotional appeal and availability. Using advertising in the classroom will equip one's students with the type of cultural information that ensures pragmatic success in personal and professional encounters in international contexts while making their foreign language learning experience that much more enjoyable.

Figure 14: Guidelines for adapting advertisements to the foreign language classroom

1. KNOW YOUR AD:

* Familiarize yourself thoroughly with the ad before designing any activities and/or presenting it to your students.

2. LOOK FOR CULTURAL CLUES:

* Analyze both the ad copy and visual input in terms of typical cultural behaviors, artefacts, and/or possibly misleading socio-cultural stereotypes.

* Decide what precise visual and/or linguistic elements are likely to make the ad appealing to its intended audience.

* When comparing ads from different cultures, choose ads that are strikingly different from a visual point of view as an attention-getting strategy.

3. EXPLOIT THE AD'S LINGUISTIC CONTENT:

* Determine whether the syntactic complexity of the ad is appropriate to your students' level.

* Identify groups of vocabulary items that relate to topics currently being covered in your course.

* Isolate grammar points that could be exploited in the ad copy.

* Seek out idiomatic expressions and provide their cross-linguistic equivalents.

Figure 15: Suggested activity types for advertisements

* Warm-up brainstorming activities that bring out student's current knowledge and conceptions regarding the product, the target culture, etc.

* Categorization of vocabulary items, sentence structural patterns or discrete grammar points found in the ad copy.

* Modified ad copy correction (by students) based on familiar grammar points and vocabulary.

* Guessing the nature of the product based on visuals alone.

* Guessing the nature of the product based on ad copy alone (or portions thereof).

* Direct translation of the ad copy to or from the target language.

* Partial text substitution as a creative writing exercise.

* Role plays involving commercial slogans, music, product packaging and/or print advertising (e.g., brochures, posters, promotional letters) produced by the students themselves.

* In-class demonstration of product use.

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